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the fact that they are small, but from the much more impressive fact that they will not stay so, and he expressed the conviction that there is no museum in this country, no matter how small the community in which it stands, nor how discouraging its present outlook, that will not outgrow its present confines. Two pieces of advice followed which should be printed large and well conned: First, "Keep your standard high. Better a small room with one picture of distinction than a large gallery filled with mediocrities. The one picture is what will give your museum a high reputation in this and in other lands, and what will bring you the respect of your fellow-citizens and their desire to help." Second, "Consider the special needs, and the special character, of the community in which your museum is to be situated." In a community where textiles are manufactured, Mr. Robinson suggested that material that would help the designers of patterns and illustrate the history of the art in which many were engaged would do more good than a mere exhibition of the abstract forms of art. As an instance proving the value and importance of individuality in the development of art museums, Mr. Robinson cited the industrial art museums of Germany, each of which excels in some particular line and hence attracts, not only resident townsmen, but persons from distant places. By this theory of development each museum may become individual, important, unique, whereas, on the other hand, developing along conventional lines, there is little hope of accomplishment for the majority beyond the area of mediocrity.

In other words, henceforth art museums must be institutions for the people, not merely treasure houses, nor places of esthetic enjoyment, but factors in the betterment of industry as well as the betterment of man; educational institutions, no less forceful, no less essential, than the public library and the public school. To accomplish this end our museums must have, however, not only ample support, but capable direction.

NOTES

ART MUSEUMS
IN SOUTH
AMERICA

On page 1056 of this number of ART AND PROGRESS will be found a picture of the Museum of Fine Arts erected comparatively recently in Santiago, Chile; a handsome dignified building in which a notable group of paintings by American artists was exhibited at the close of the Exposition in Buenos Aires.

South America is just beginning to be reckoned among those countries whose interest in art is vital, and many persons will therefore be surprised to learn that already museums of art, several under direct government patronage, have been established in Brazil, Bolivia, Argentina, Ecuador, Peru, Uruguay, Venezuela and Colombia. A list of twelve such museums has been secured through the courtesy of the Pan American Union. It is understood, however, that this list does not include all the art collections in South America.

Because the stream of travel has only lately turned toward South America our knowledge of this great continent is still comparatively meager and crude. Buenos Aires in Argentina is, however, one of the most beautiful cities in the world and can boast many notable examples of fine architecture.

Looking to the future there is reason to believe the nations of South America may take their places before long among the art loving countries of the world, and that from them may come not only wise patronage but notable production in the field of the fine arts.

MUSEUM OF
FINE ARTS,
BOSTON

The Registry of Local Art, started some time ago by the Museum of Fine Arts of Boston, has proved a successful experiment and of increasing value. In 1911 and 1912 the list of city monuments and city pictures was compiled. To this has been added during the past year an inventory of busts and bas-reliefs. In the course of preparing this list the Registry has made a list of plaster reproductions of